

The Classical Outlook

VOLUME XXIII

APRIL, 1946

NUMBER 7

WHAT LANGUAGE DID JESUS SPEAK?

By SAMUEL W. PATTERSON
Hunter College of the City of New York

BEFORE the dawn of history, Semitic was the language spoken east of the Mediterranean. Though little if anything remains of this ancient tongue, several derivatives have survived, such as Arabic, Aramaic, Ethiopic, and Hebraic. Assyrians and Aramaeans, north of Palestine, spoke Aramaic in historic times; the Babylonian court also used Aramaic. Aram, from which the word *Aramaic* is derived, was a high tableland northeast of Palestine. In remote ages, Semitic Canaanites lived in Palestine, and remnants continued to live there until later centuries, when the Israelitish tribes came to dwell in that land—the tribes that Moses led out of the valley of the Nile. The language of these Hebrews became so greatly affected by the speech of their neighbors to the north that, long before Jesus' day, there were two principal Semitic dialects in the Holy Land—Aramaic and Hebrew. That Aramaic was spoken to some extent, at least, in earliest Jewish history seems proved by *Genesis* xxxi, 47.

This bilingualism, and the gradual drift toward Aramaic among the cultural classes, may be noted in the eighth century before Christ. Eliakim, in *II Kings* xviii, asked the Assyrian envoy from King Sennacherib to speak to him and his fellow-Jews "in the Syrian [that is, the Aramaic] language"; for, Eliakim observed, "we understand it." A good part of the post-exilic books of *Ezra* and *Daniel* was in Aramaic. Syrian Christians speak Aramaic today.

By 250 B. C., it is thought, Aramaic was the common speech of Palestinians, Hebrew being restricted to scholars, very largely. Both were touched by Hellenism. At the beginning of the Christian era, Greek—not classical Greek, but a simplified colloquial Attic—was a keen rival of Aramaic. Hebrew and Aramaic, of course, showed a close kinship one to the other, in structure, syntax, and especially vocabulary; for instance, Hebrew *rabbi* and Aramaic *rabboni* (or *rub-buno*) are both from *rab*, "master." Galilean Aramaic consonants were often confused—gutturals in particular; and there was a tendency not to use sibilant sounds. All of this is natural when we think of Galilee as a land of mixed peo-

ples and tongues. The name Galilee comes from the Hebrew *galil haggoyim*, which means "circle of nations" (*Isaiah* ix, 1).

Nazareth, where the Holy Family lived, nestled in the northern hills of the Plain of Esdraelon. Since it was not far from a main Galilean highway, the town and its people felt the influence of Hellenic culture. It was quite likely, therefore, that with more than ordinary diligence Joseph and Mary taught the words of the Lord to the Child Jesus. At home, too, He memorized the *Sh'ma*—

RECANTATION

(HORACE, ODES I 16)

By ALBERTA ROBISON
Los Angeles, California

O let my early hostile rhymes repose
In the deep sea, or be consumed by fire,
What I did once impatiently compose,
Burning with passion and inspired by ire.
Prometheus, when he formed mankind,
they say,

Among a thousand other qualities,
Added unto the primal human clay
The lion's wrath. And so men never
cease

To fall a prey to anger. Thus it was
Thyestes was laid low in death, and so
It has been even with states—it is the
cause

Why many have failed utterly, the foe
Driving the plow where once their cities
stood.

So I, then fiery, now revoke that mood.

"Hear, O Israel!"—which may be found mainly in *Deuteronomy* vi, 4-9, and xi, 13-21. These were probably the first Hebrew words that Jesus uttered. The *hazzan*, the teacher at the synagogue school, may have helped Him read and write Aramaic; a little later, He learned the elements of Biblical Hebrew. Luke's Gospel intimates that the Boy Jesus was athirst for knowledge (ii, 46). At twelve, He was "sitting in the midst of the doctors" of the Torah, or Law, "both hearing them and asking them questions." (*Ibid.*) In what language? Probably Hebrew, clarified now and then by Aramaic paraphrases, called Targums. Though Jesus knew His people's Sacred Books, He quoted usually from *Deuteronomy*, *Isaiah*, and the *Psalms*, the music of which he loved. Almost always the

quotation, as we have it, came from the Septuagint version in the Hellenistic *koiné*, or common dialect, modified by the Hebraic syntax of the original. Some scholars believe that the Gospel writers gave a Greek dress to the Master's Aramaic.

While Jesus worked at His carpenter's bench, He spoke His mother tongue, the Western Aramaic of Galilee, as He did at home and with friends. As He grew up He pursued advanced studies in the Hebrew Scriptures. He read from these Scriptures in the synagogue. On one Sabbath day at Nazareth, Luke tells us (iv, 16 ff.), Jesus read from the book of *Esaias*, or *Isaiah*: "The Spirit of the Lord is upon me, because He hath anointed me to preach the gospel to the poor . . . to preach the acceptable year of the Lord." After reading the Hebrew text, He may have given the Targum version. Then came His comment, rather certainly in Aramaic. At first everyone seemed impressed "with the gracious words which proceeded out of His mouth." Before He ended, however, many listeners were "filled with wrath" because He would not repeat the "wonders" He had done at Capernaum, a throbbing commercial center on the Via Maris, near the Sea of Galilee. The angry crowd "thrust Him out of the city"; but, as Jesus observed philosophically, "No prophet is accepted in his own country." This give-and-take was surely in Aramaic or in Greek.

Jesus passed through an excited throng on His way back to Capernaum. It was here that He healed the servant of the centurion, who, some have thought, was a Jew in Herod's army (*Matt.* viii, 5 ff.) At Capernaum, since it was on a great thoroughfare, the Master may have spoken to mixed crowds in soft, flexible Greek, colored by Semitic words and idioms; to smaller groups, such as soldiers, in virile, everyday Latin; to his fellow-Galileans, in rhythmic, forceful, throaty Aramaic. Military officers picked up a number of dialects as they moved from post to post. The centurion very probably had little trouble slipping from one to another of these tongues.

We know that Jesus traveled widely—from Lebanon to Judaea, from the Jordan to the Mediterranean. In all of these lands, Greek as well as Aramaic was likely to be in general use among the people. The Galilee of His happier ministry breathed the hearty Hellenic at-

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mosphere, though signs of the Roman rule were not wanting—the image of Caesar on coins, Hebrew boys in Caesar's legions, and Caesar's name bestowed on several cities.

The flavor of Aramaic, Jesus' native tongue, is perhaps best preserved in the Greek of Mark's Gospel, and of Matthew's, where we may read the Sermon on the Mount as an illustration (v-vii). Some students think that all four Gospels are Greek versions of Aramaic originals.

"Why make ye this ado, and weep?" asked Jesus as He entered the house of Jairus, a ruler of the synagogue. "The damsel is not dead, but sleepeth" (*Mark* v, 35 ff.). When Jesus went to the bedside of Jairus' twelve-year-old daughter, He took her hand and called out: "Talitha cumi," the Aramaic for "Damsel, I say unto thee, arise!" And straightway the young girl arose and walked. Mark reports (vii, 11) that Jesus once used the word *corban*, which is Aramaic for "altar gift to God." We also learn of the healing of him who was deaf and had an impediment in his speech: Jesus cried aloud in Aramaic, "Ephphatha," "Be opened!", and "the man's ears were opened, and the string of his tongue was loosed, and he spake plain . . ." (*Mark* vii, 32-35).

Matthew tells us (iv, 24-25) that Jesus' fame "went throughout all Syria," and "great multitudes" followed Him "from Galilee, and from Decapolis, and from Jerusalem, and from Judaea, and from beyond Jordan." Varied folk, varied tongues! Decapolis was a Hellenic league; its ten cities included the trade-center Damascus. Greek was the ordinary speech, but Aramaic was generally understood. As we know, Greek words, slightly changed, were not uncommon on Semitic tongues; and contrariwise. Jesus' own name is *Iesous*, the Hellenized form of the Hebrew *Yeshu'a* (Joshua), "God is salvation." The name *Christ* is *Christos*, "the anointed one," the Greek equivalent of *Messias* (Messiah), from the Hebrew *Mashiach*, "the anointed." Herod the Great leaned toward Hellenism; his influence was reflected in Palestinian speechways. Greek-speaking Jews worshipped in Jerusalem. While Jesus very likely spoke Greek, He may have thought in Aramaic. In Decapolis, as elsewhere, there was occasional anti-Semitic feeling. A Hebrew teacher would therefore do well to use Greek—at any rate, wherever it was the prevailing speech.

One day, Jesus was trying to get a little rest near Tyre and Sidon, ancient coastal cities of many peoples and many tongues (*Mark* vii, 24-30). A woman, whose daughter had "an unclean spirit," heard of Him and came and fell at His

feet. Mark says that she was "a Greek, a Syrophoenician by nation"; Matthew calls her "a woman of Canaan" (xv, 22), if indeed he is writing of the same person. In any case, the woman pleaded: "O Lord, thou Son of David, my daughter is grievously vexed with a devil." Jesus replied: "I am not sent but unto the lost sheep of Israel." Nevertheless, he had compassion, and said, probably in Greek: "O gynai, megale sou he pistis; genetheto soi hos theleis"—"O woman, great is thy faith; be it unto thee even as thou wilt" (*Matthew* xv, 28). And "her daughter was made whole from that very hour." Syrophoenicians were Greek-speaking Syrians. The disciples may have said: "Shubkah minnakh" when they advised Jesus to send the woman away. If so, the Master no doubt responded likewise in Aramaic.

PRAYER ON THE CAPITOLINE

By MINNIE LEE SHEPARD
University of Texas

(From the author's letter to the Editor: "When I tried to pray in Santa Maria in Ara Coeli, in the fateful summer of 1939, I was both myself and a Roman matron of long ago. At least, I heard her prayers welling with my own. Rome gives us experiences like that. This is my attempt to reconstruct that prayer, in accentual measures.")

Holy Mary, Mother of God,
Gratia plena, full of grace!

(Juppiter, maxime, omnipotens,
Da nobis nostras preces.)

Intercede, Immaculate Queen:
Hear, O Lord, Thou Prince of Peace.

(Bidentis albas macto
Sine macula in aris.)

Spare our sons. Oh, banish Strife!
Rule within men's hearts for aye!

(Claudentur portae Belli:
In aeternum Tu reges!)

There were "certain Greeks" in the crowd on the first Palm Sunday (*John* xii, 20 ff.). They went to Philip, who may have been of Greek background, and said, "Kyrie, thelomen ton Iesoun idein"—"Sir, we would see Jesus." Philip consulted his fellow-townsmen Andrew, and together they approached Jesus; but the Master seems to have been disinclined to be drawn into a discussion. The hour was not ripe. Perhaps it was in Greek that he made reply: "Eleluthen he hora hina doxasthe ho hyios tou anthropou"—"The hour is come, when the Son of man should be glorified."

Gethsemane was not far from where the palms were strewn; nor was it far

in days. But, first, the Last Supper, when the language was more than likely Aramaic, for all the disciples were Galileans, except Judas Iscariot. Whether Judas was a Samaritan, a man of Jericho, or a Judaeon, he doubtless understood what Jesus said: "Ischton minnah kullekhon," Western Aramaic for "Drink ye all of it" (*Matthew* xxvi, 27), and other words in that "upper room." Together, however, they probably chanted the long-remembered Hebrew *Hallel*, the exultant festival hymn of praise from the "halallelujah" *Psalms* cxiii-cxviii.

As Jesus knelt in the Garden He prayed: "Abba, Father, all things are possible unto thee; take away this cup from me: nevertheless, not what I will, but what thou wilt" (*Mark* xiv, 36). *Abba* is Aramaic for "Father." Jesus may have said *Ba* for *Abba*; Galileans often dropped short syllables.

Fateful events were casting their shadows swiftly now. Jesus was on his way to Golgotha. (Hebrew *Gulgoleth*, "place of the skull," was *Gulgultha* in Aramaic, *Golgotha* in Greek and in Latin. Luke (xxiii, 33) used the Greek translation *Kranion*, which in turn is translated by *Calvaria* in the *Vulgate*.) The next few hours saw Him haled before Pontius Pilate. As they faced each other, the Roman governor asked Him: "Su ei ho Basileus ton Ioudaion?"—"Art thou the King of the Jews?"—and Jesus replied: "Su legeis"—"You say so" (*Matthew* xxvii, 11). John extends this colloquy, which was probably in Greek; for Greek was the official language of such a court. When the chief priests and elders interrupted Pilate's questioning, to accuse Jesus, He held His peace. The prosecutor then inquired: "Ouk akoueis posa sou katamartyrousin?"—"Hearest thou not what things they witness against thee?" The reply was silence.

Pilate seems to have had an inarticulate sympathy for the Accused. Was it Jesus' command of Greek which impressed him, as His demeanor undoubtedly did? Here was no ordinary criminal, but, in fact, a cultivated gentleman. Hence Pilate's special weakness in the decision he rendered.

The *titulus crucis* was inscribed in Latin, Greek, and Hebrew—that is, Aramaic. Most of Jesus' utterances from the Cross were probably in His mother-tongue. Mary and John, let it be remembered, were Aramaic-speaking; and they kept watch near the feet of the One they loved. Was it in Greek or in Latin that Jesus promised the penitent thief that he would be with Him that day in Paradise? Jesus' words suggest a non-Semitic idiom. At "the ninth hour," as Mark makes record (xv, 34), "Jesus cried with a loud voice, saying, Eloi, Eloi, lama sabachthani"—our English Bible's

THE CLASSICAL OUTLOOK

Entered as second class matter Oct. 7, 1936, at the post office at Nashville, Tennessee, under the act of March 3, 1879.

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SUBSCRIPTION \$1 PER YEAR. Annual fee of \$1 for membership in the American Classical League includes subscription to THE CLASSICAL OUTLOOK.

A joint subscription rate of \$2.70 brings to members of regional classical organizations both THE CLASSICAL OUTLOOK and The Classical Journal.

This rate includes membership in The American Classical League.

Published monthly October to May inclusive by the American Classical League, Vanderbilt University, Nashville 4, Tennessee.

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transliteration of the basic Aramaic: "Elahi, Elahi, lema shabaqtani"—"My God, my God, why hast thou forsaken me?" Many believe that thus in His extremity Jesus quoted the Targum for *Psalm* xxii, verse one; others, like the distinguished scholar Dalman, believe that He spoke the original Hebrew, conned in far-off Nazareth—"Eli, Eli, lamma 'azab-tani." Dalman argues that in this instance Jesus was not speaking for or to others, but rather as He gave "vent to gathered emotions." Therefore he resorted to Hebrew as nearest the source of His deeply poignant question.

The fifth Word was "I thirst" (*John* xix, 28). Since it was addressed to the soldiers standing by, it may have been in Latin, "Sitio." Josephus (*Bell. Jud.* iii, 5, 4) states that Latin was the common tongue of the legionaries. The sixth Word had its source in *Psalm* xxxi, verse five. It was uttered, in all probability, in Aramaic: "Abba bidakh aphked ruhi"—"Father, into thy hands I commend my spirit" (*Luke* xxiii, 46). The seventh Word the last of Jesus' earthly life, was surely in His native speech: "Mush-lam"—"It is finished" (*John* xix, 30).

Whatever words were spoken on the first Easter day and afterward must have been in the familiar vernacular of Galilee, except personal names which would be more likely Hebrew. We recall how Mary Magdalene heard her name in the garden—"Maryam"—Hebrew for "Mary!" She "turned herself" and exclaimed "Rabboni!"—Aramaic for "My Master!" (*John* xx, 16). Echoes from the Emmaus road and from the interview with doubting Thomas bear the accents of Aramaic. We hear it again at the lakeside, when in the light of dawn Jesus appears on the shore. Of this incident Ruskin observed (*Modern Painters*, Vol. III, Ch. IV): "There is no event in the whole life of Christ to which . . . men

turn . . . with more earnest and passionate dwelling upon every syllable . . ."

We may conclude that Jesus of Nazareth was an impressive, even an eloquent, speaker in several languages. He had the gift of making speech the ready vehicle of His thought and will. With mystical charm He breathed upon the dry bones of words and made them come alive. In telling phrase and memorable metaphor He gave new meaning to old, worn words. Through vivid parable He cast a spiritual spell around life itself. On one occasion, when the Pharisees and chief priests of the temple sent officers to take Jesus, they returned awestruck without Him. "Why have ye not brought him?" The officers answered: "Never man spake like this man" (*John* vii, 32, 45-46).

Notes And Notices

The Classical Association of the Atlantic States will hold its first post-war meeting at the Hotel Pennsylvania in New York City, on May 17 and 18.

The fortieth annual meeting of the Classical Association of New England was held at St. George's School, Middletown, Rhode Island, on March 29 and 30. In addition to a varied program of papers and addresses, the meeting featured a session commemorative of the fortieth anniversary of the association.

The third annual Classical Conference of Cornell College, Mt. Vernon, Iowa, was held on March 29 and 30, under the chairmanship of Professor Mark E. Hutchinson. The general theme was "Language and General Education." Several prominent classicists and educators took part in the program, and college and high-school teachers from at least six states attended the conference.

Letters
From Our Readers

A "CENA" IN MANITOBA

Professor W. M. Hugill, of the University of Manitoba, Winnipeg, writes:

"I thought that you might be interested in the two enclosures which I am sending you, and which will give some indication of the good time enjoyed by the Winnipeg Latin Teachers at their dinner on the Sigillaria. From the first page of the enclosed programme you will see that we met in the University Women's Club House, on a street called West Gate." (The wording is: "Litterarum Latinarum Sodales Studiosi convenerunt ad portam occidentalem ad aedes mulierum doctarum, Sigillaribus, MCMXLV.") "The combined programme and menu was not bare and unadorned like the one I am sending you, but enclosed in a scarlet cover of stiff paper, and tied with green ribbons. The decorations on the dining table harmonized with this color scheme, and included tall red tapers.

"Our place cards we thought particularly interesting. They displayed a spread-winged eagle with the motto, above, 'Avem Romanam sequare,' which we adopted from the interesting incident which Tacitus tells of Germanicus in the *Annals*, and which Robert Louis Stevenson comments upon in one of his essays in *Virginibus Puerisque*. On the breast of the eagle appeared the additional device 'Carpit non crepat,' which I admit coining, and we challenged the guests to give us a good English rendering. One of them responded well with the translation: 'She grabs, not crabs.'

"Rev. Eric Smith recited a long and beautifully sonorous Latin grace, and then the guests concentrated upon the edible and legible parts of the menu." The menu was as follows: "Gustatio—poma in pocula; Cena—caro bubula cum libo (piscis, si malis); tubera tosta; pisa prasina; selinum; oleae; Secunda Mensa—fraga in pane siligneo; potio ex faba arabica." "I hope that you approve of my translation of roast beef with pop-overs, and strawberry short-cake!"

Under the "Cena" part of the menu was printed a cento from Vergil and Horace, signed "Horgil":

Ante holera aut pisces homines capti
diu alebant
impia quam caesis gens est epulata
iuvenis;
addimus ut pueris olim dant crustula
blandi
doctores elementa velint ut discere
prima.

Under the "Secunda Mensa" was printed an adaptation of Vergil, *Aeneid* vii, 111—"Et Cereale solum fragis agrestibus augent," signed "Morgil," for "More Vergil," and, under the reference to coffee was given an adaptation of Horace, *Sat.* II, viii, 36-37—"Nulli sic metuendi ut acris potiores," signed "Morace," for "More Horace"!

Professor Hugill continues: "The speeches were all related to the theme of the Sigillaria, which we were celebrating, and were witty and pertinent. We sang a variety of songs, all in Latin, of course, and concluded with 'Deus Servet Regem.'"

Committee chairmen were a "Praefecta Annonae" and a "Praefecta Aerarii."

At each place were "noduli quidam solvendi," copies of which Professor Hugill has sent in. He comments: "The questions are perhaps too easy, but they were intended to promote table conversation, instead of research!" They are as follows:

REFECTORY RUMINATIONS

Vel reminiscendo vel coniectura recognoscite quem haec verba dixisse putetis:

1. "Veni, vidi, vici."

As a youth he was captured by pirates, whom he afterwards executed. As a young man he saved himself from bankruptcy by getting himself elected chief priest. In his prime he was so sensitive about his baldness that he habitually wore a laurel wreath. He was slain by those whom he had befriended. (Julius Caesar)

2. "O tempora, O mores!"

He was exiled because he put Roman citizens to death without trial. He was murdered on the orders of one whose infamy he has made immortal by oratory. He wrote poetry which became a byword for mediocrity. (Cicero)

3. "Delenda est Carthago."

He had gray eyes and red hair. He expelled a senator from the senate for kissing his wife in the presence of his daughter. He wrote a textbook from which to teach his son history. He was a general and an orator, but loved farming best, and he has left us a treatise on agriculture. (Cato the Elder)

4. "Festina lente."

He had one daughter, whom he married first to his nephew, then to his best friend, and finally to his stepson. He is said to have found Rome a city of brick and left it a city of marble. His autobiography has been preserved for us on stone at Ankara. (Augustus)

5. "Qualis artifex pereo!"

He was educated by the richest philosopher of his time, who became his principal minister of state, and then the victim of his greed. He caused the murder of

his mother, and finally was compelled to commit suicide. He aspired to be a musician and a poet, and won the prize in all competitions, because no one dared to compete with him. (Nero)

6. "Verbum sapienti sat est."

He was an African slave, who was admitted into the noblest literary circle in Rome, and given an Irish name. He wrote six comedies, and died at the age of twenty-six on a trip to Greece. Two other famous half-lines of his are: "Hinc illae lacrimae" and "Quot homines, tot sententiae." (Terence)

7. "Arma virumque cano."

He was a delicate poet who was born in the north of Italy, and died and was buried in the south. He also contracted his fatal illness on a voyage to Greece. He is said to have received 10,000 sesterces for each line of a passage from his verses which he read to the sister of the emperor, on the death of her son. (Vergil)

8. "Virginibus puerisque canto."

His father had been a slave, but gave his son the best education in the world at that time. While a student at Athens, the son joined the army of a lost cause, but was finally pardoned by the emperor and admitted to his confidence. Among his lines is the popular "Dulce est desipere in loco." (Horace)

9. "Vae, puto, deus fio!"

He was an able soldier and capable administrator who gave Rome a decade of good government after a reign of terror. He was succeeded by his two sons, of whom the first reigned well and briefly, the second long and badly. He knew that after death he would be officially deified, a practice about which in the words quoted he expresses good-natured cynicism. (Vespasian)

10. "Caesarem appello."

He said that he was a citizen of no mean city. He assisted at the murder of the first Christian martyr, but later saw a great light. He was a famous traveller, and his travels ended at Rome, where tradition says he was beheaded. (St. Paul)

THE BIRTHDAY OF ROME

The traditional date of the founding of Rome was the festival of the Parilia, April 21, 753 B. C. See page 75 for material for celebrating this important anniversary.

WE REGRET

We regret very much that on page 36 of THE CLASSICAL OUTLOOK for January, 1946, Rev. Casimir F. Kuszynski was spoken of as "Mr. Kuszynski." Rev. Kuszynski's title is "Father."

THE LANTERN AND SIGHT READING

BY DORRANCE S. WHITE
State University of Iowa

Because I have always been convinced that the Latin teacher could impress his pupils better by outlining and diagramming at the board than by talking to them as they looked at their books, I have been experimenting this past semester with a more extended form of Visual Education. Other Latin teachers may have done the same thing.

I throw a page of Latin on the screen by means of a reflector lantern and have the class read at sight as I help along with the pointer. I find that this device stimulates sight reading by keeping the attention of the entire class, and it enables me to impress more emphatically the meanings of new words through related Latin words and English derivatives.

When the class asks for an explanation of some point of syntax in the assigned lesson, I find that the difficulty can be explained much more satisfactorily by pointing to the thought-units on the screen than by talking about them before the class. And it is quite as easy to pull down a screen and window shades as to draw a diagram of the bothersome sentence on the board, valuable as that practice is.

Everybody realizes that difficulties in reading Latin, whether merely for the thought or for oral translation, consist largely in recognizing the relationship of thought-units. This is especially true when one tries to introduce Vergil or Ovid into the second year of Latin work, as many Latin teachers are doing. Since students are so definitely visually-minded, because of the movie habit, is it not the part of wisdom to adopt a method that will utilize this habit?



SOME LATIN INSCRIPTIONS NOT IN CIL

BY HENRY C. MONTGOMERY
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There are thousands of Latin inscriptions published in the *Corpus Inscriptionum Latinarum* and elsewhere; there are thousands, certainly, still unpublished; there are a few others which, for reasons to appear, will never be entered in any of the authorized lists. In this last category is Professor Pharr's southern hitching post inscription, "TOTI EMUL ESTO," which has already appeared in THE CLASSICAL OUTLOOK (xix, October, 1941, pp. 3 and 9). Professor F. P. Johnson, of the University of Chicago, is the immediate source of the following "inscription," carved, by supposition, on a stone in Texas:

FORCAT • TLETOR
UBTHE • IRTA • ILSON

If read aloud this item has a Latin, or pig-Latin, sound, but a redistribution of the punctuation solves this riddle also.

A far more probable, and more complicated, inscription was published in the Miami University Journal for March, 1888, pp. 135-136. According to the Journal, a stone had been found on the banks of a local stream, brought to light by spring floods. The stone had been sent, said the Journal, to the Historical Society of Ohio, but the Latin inscription on it was this:

CAI • IVL • CAESAR • ASS • LIB •
ERSA • VER • CRA • VTVND •
CVCAE • SAL • SE • IN • ENHE
• R • IN • G • MIT
V • V • R • S • T •
D • D • H • C •

The article in the Journal was called to the attention of the present members of the classical department at Miami University. Professor F. S. Crawford and the writer received it, let us frankly admit, in temporary good faith. It seemed entirely possible that some former Miami professor might have imported a slab from Italy privately, and then pretended to find it at the site indicated. It seemed possible, also, that there could be errors in copying, that a search for the slab itself might be rewarding. Before long, however, Professor Crawford, a cryptographer of parts, brought in the following solution:

"Gai(us) Jul(ius) Caesar ass li(e)ber Sauerkraut und Ku(h)kas' als einen Her(r)ing mit Wurst. D(ecreto) D(ecurionum) H(ic) C(onse)cravit."

Except for the characteristic erection notice, this reads, in plain English, via the German:

"Gaius Julius Caesar preferred eating sauerkraut and (cow) cheese to a herring with sausage."

Thus another Latin inscription, although completely legible, will never find its way to the *Corpus*. But hereafter it may be found in the files of another depository, THE CLASSICAL OUTLOOK!

ISOLATIONISM IN FOREIGN LANGUAGE TEACHING

By A. M. WITHERS
Concord College, Athens, West Virginia

NARROWNESS of vision in a teaching field is an ever-present danger. I think first of French in this connection (myself a teacher of French) because, according to my observation over many years, excessive single-language devotion is especially prevalent among its devotees.

My decision to write what follows was not prompted by partisanship for Spanish (which I also teach). I know rather less about that language than I do about French. If I had to be restricted to one foreign tongue, it would be French. But this is a strictly personal affair. I do not admit, from what I know of Spanish, that that language and its literature rank lower than the very highest.

Now what, if I am telling the truth, can be some of the reasons for "excessive single-subject devotion" among teachers of French?

In the first place, our more cosmopolitan book-reviewers have French literature always at the points of their pens, occasionally German, seldom Spanish or Italian. This means simply that they read French, and maybe German, but not Italian or Spanish, and that their forbears did the same. A sort of supremacy of French language and literature, in other words, has grown up among us, by a species of default, into a tradition. Note in this connection how full Everyman's Library is of translations from the French, and how egregiously neglectful it is of Spanish.

The professors of French who have come to our shores from France have not in general (such at least is my observation) cultivated a taste for other Romance languages and literatures, or for German or English. (Shining exceptions like Guérard and Chinard only strengthen my impression.) With our teachers of native Portuguese, Spanish, Italian, and German extraction the case is usually different, for these have in the main thought of French as their "second" language, an integral part of their own cultural heritage, so to speak. They read French regularly, often speak it fluently, and thus are at least partially saved from "single-language" complacency.

The exclusive private schools in our country for the most part feature French as the most important modern foreign language for Americans—regardless of all "good neighbor" propaganda. In very many instances it is the only foreign language offered in them. And since they do in general an excellent job of teaching, compared with the over-crowded public schools, they send out many of their products into the Romance language departments of the colleges and universities, thus swelling in the language-teaching field the number of instructors whose first and last love is French.

Then there are our professors of French who hold the "doctorat d'université," a degree which, however high and excellent, yet did not require of American candidates that they be conversant with languages other than French and English. (If I am mistaken here, I should like to

be corrected.) For many of these professors, Spanish (to mention only that language as a typical instance) is a subject upon which, unless it was involved in their thesis-research, they exercised comparatively little attention or thought. I am speaking from personal observation.

If lack of substantial acquaintance with a language did not lead to indifference and often to disparagement, the possibility of rifts between teachers of French on the one side and teachers of Spanish on the other would naturally be slight, but unfortunately it does so lead. A recent article by a specialist in French, urging students to look before they leap into Spanish (a well-advised admonition) states that "Spanish has plenty of nuances that will offer sufficient difficulty to a student persisting beyond the elementary stages." This is a most inadequate and misleading remark. I believe that general-language scholars will support the view that for the English-speaking learner Spanish is more difficult than French, certainly as regards reading in the Golden Age and modern periods; and as for ease in speaking Spanish, one has only to observe its strong Latin cast to discourage optimism in this respect. The boundless variety of Spanish idioms is less amenable to logical explanation than is the case in French. Spanish is in fact so demanding of linguistic feeling and skill that I tremble every time a boy or girl lightly affixes a signature to a Spanish enrollment-card. We who were not born yesterday know that any mass drift among us to this language and literature will be short-lived, and that there is a very good reason why so few Spanish-studying survivors persist into the graduate schools.

"Spanish is a respectable and fully-developed language," according to the same professor-specialist. I should say so! And though I might love French with all my heart, and give it my undivided allegiance, I should still be much too wary to denominate one of her natural sisters, "Latin's eldest daughter," by the essentially opprobrious epithet of "respectable." That is emphatically "damning with faint praise."

Before paying attention to evaluations of languages and literatures, I should demand to know exactly what are the evaluator's credentials. I should question, as one point, the right of any individual to set the excellence of any nation's humanistic writers above those of Spain, or to make any sort of comparisons along this line, until he has read a fair part of the work of Menéndez Pelayo. The single acquaintance with this great man's breath-taking erudition, and his inexhaustible variety and grace of style, would deter any thinking person from alluding to

Spanish as "respectable." And I should demand also, as equipment for any judge of Spanish, that he give evidence of knowing at first hand Palacio Valdés, Juan Valera, Pérez Galdós, Pardo Bazán, Jacinto Benavente, and a brilliant host of others. It is rather fruitless to multiply Spanish literary names, because they are conspicuously unknown to the majority of American scholars, including the many teachers of French against whom I am declaiming.

But it is not alone by inattention to "sister" modern languages that a large percentage of the teachers of French exhibit isolationism (again, according to my personal experience). I am thinking also of the non-concern of the same individuals for Latin in the secondary schools. It may be that teachers of Spanish in equivalent proportions are likewise neglectful of their duties in this regard. But even so, the burden of the guilt of indifference will still press more heavily upon the collective body of workers in French. For French, as intermediary between Latin and English, has a particularly clear responsibility for positive and unremitting support of "Mother Latin."

It does not follow at all that, because English can (sophistically) be said to be fuller of French than of Latin, the older of these background languages can be either slighted or dropped from the alliance. In theory it might appear possible, if students would submit, to inculcate essential English-language feeling, and the requisite word-information and compositional competence, by enwrapping English with French, leaving Latin out of the picture. But, even supposing that the student would appreciate the thought of benefiting his English through French (it is hard enough to drive home the more obvious and more significant vice-versa principle), what professor of French is willing in these days to spend time sufficient for habit-forming results in discourses and exercises in French-English interworkings? The very young among them may have faith in this method for moving mountains, but mature college teachers know that modern-foreign-language students want to read, write, and speak the new language not some day in the future, but *now*. They are impatient of the long view, and, in a sense, when they get to college, they are right; for their remaining time is short, and necessities other than linguistic and literary crowd in for student and administrative favor. There *must* be a common something in our secondary schools, something not too obtrusive, to start young people to tinkering with the mechanics of speech, which otherwise would remain apart from their activity and their thinking, to the

ultimate undoing of prospects for a better American culture.

In conclusion, and in sum, I feel that it is not unimportant, by bringing forth for consideration a theme like the present one, to do what I can to help arrest a tendency toward smug complacency regarding a single language, and to urge in addition that all foreign-language teachers who possess only a single foreign language and literature make strong and honest efforts to probe deeply into at least one other. This, as I have tried to indicate, I recommend for subjective personal benefits as well as for the good health of our general language cause.



VICISTI, O GALILAE!

BY CHARLES CHRISTOPHER MIEROW
Carleton College, Northfield, Minnesota

"Sub Tiberio quies."—Tacitus, *Histories* v, 7.

"Sub Tiberio quies"—"Judaea was quiet"—he said:

Under Tiberius peace—but the stillness was that of the dead.

Thus Tacitus writes, in his tale of the days when the Empire was young;

Rome's peace—the *Pax Romana*—subjection—had just begun.

Proconsul, praetor and legate, procurator, centurion and slave:

These were the titles of serfdom; some wore the angusticlave,

Others the Senate's broad purple; some had not even a name—

"The Syrian, the Greek, or the German": their origins badges of shame.

Thus was world-empire established, thus was world-order maintained;

Desert was added to desert wherever such peace was proclaimed.

Syria, conquered by Pompey; Judaea to Herod enslaved:

These were but steps of Rome's progress; thus was her great Empire saved.

"Sub Tiberio quies"; Pontius Pilate was Governor then,

Caiaphas priest of his people, while Annas still influenced men;

Popular hero, Barabbas; Judas, of traitors the chief.

The rabble crucified Jesus and asked the release of the thief.

Then came the first Easter morning; our Lord arose from the dead;

Conquered the powers of darkness: "I am the Life," he said.

Forgotten today is Tiberius, vanished is Rome from the earth.

The Galilean has conquered; a new era comes now to birth.



ON KISSING THE EARTH

BY EDWARD COYLE
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No one can have failed to notice in newspapers and periodicals the many pictures of returning service men not only greeting their sweethearts with great ardor, but also imprinting thankful kisses on the soil of America. Arthur Daley, in his column, "Sports of the Times," in the *New York Times* for December 20, 1945, interviewed Al Schacht, the "Clown Prince of Baseball," who had just returned after entertaining our troops in the Far East. The final words were: "Listen, brother, I was so glad to get back in the United States that I kissed the ground in San Francisco once our plane landed."

The longing of the Greek warriors to return home is expressed again and again in the *Iliad*. Moreover, in the *Odyssey*, the hero, on reaching Ithaca, kissed the earth ("kuse . . . arousan," xiii, 354). And Menelaus, in telling Telemachus of his encounter with the Old Man of the Sea, reports that the latter said that Agamemnon, on reaching home, clasped his native land and kissed it ("kunei haptomenos hen patria," iv, 522).

Another instance occurs in *Odyssey* v, 463, where Odysseus lies down in the reeds and kisses the earth. Here, however, he is thankful for reaching land, after his fearful tossing about in the water just before he reached the country of the Phaeacians. There is very probably an echo of this incident in Schiller's *Wilhelm Tell* (Act IV, Scene i, line 2199), where the hero clasps the earth with his hands: "Er fasst die Erde an mit seinen Händen." In his edition of the drama, Professor Arthur H. Palmer, of Yale University, does not mention Homer, but notes on this line, "in joyous gratitude for having solid ground beneath him after being rescued from danger by water."

It may be noted that although this longing of the absent for home is ages old, the Greeks did not have a word for it. In English the word *homesickness* occurs first, according to the Oxford Dictionary, in 1756—"apparently at first a rendering of German (Swiss) *Heimweh*." *Weh* is cognate to English *woe* and Latin *vai*; and *Heimweh* is formed on the model of *Kopfweg*, *Zahnweh*, "headache," "toothache." The quotation in the Oxford Dictionary reads: "The heimweh, i. e. 'homesickness,' with which those at Bern are especially afflicted." In 1780 we find "cases of indisposition caused by an absence from home, called by Dr. Cullen Nostalgia or home-sickness." Of the six examples quoted in that dictionary, four are concerned with mountaineers (probably because of absence from home for long periods while pasturing their

flocks and herds), and the fifth comes from Coleridge, who, while in Germany in 1798, used the adjective *home-sick* for the first time.

The citation of Dr. Cullen is the earliest known occurrence of the word *nostalgia*. Both *algos*, "pain," and *nostos*, "return," are frequent in Homer, but they could not be compounded in Greek to mean homesickness. Xenophon has *cephalalgos*, "causing a pain in the head," whence later came *cephalalgia*, "headache"; so also was formed the word *otalgia*, "pain in the ear, earache." These words were anglicized in 1547 and 1657 respectively. All dictionaries give *nostalgia* as New Latin, but it is more likely that Dr. Cullen formed this word on these models without thinking of Latin at all. In 1822 *neuralgia* was noted as a new word; and it was doubtless formed on previous models.

We feel certain that if the Clown Prince of Baseball ever knew that he was the inspiration of this article he would suffer from *deralgia* (cf. Greek *dere*, "neck"). Yet he could kiss the ground with joy, and, we hope, not suffer the domestic tragedies of many returning veterans of which Homer and the Greek tragedians have also sung.



BEHAVIOR PATTERNS OF ATOMS AMONG THE ANCIENTS

By CLYDE MURLEY
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SOME frivolous objection in a letter to the editor of this journal, to the effect that she had described every ancient dance except the atomic, has now reacted to my undoing when she asks me to describe it. For, while the expression has been used in modern times—as in the play *Wings Over Europe*, produced in 1928 by the Theatre Guild, and surprisingly prophetic of the atomic bomb, and in Miss Rosamund E. Deutsch's article, "The Ancient and Modern Atom," in *The Classical Journal* for December, 1945, pages 97-103—and whereas the famous comparison of atomic behavior to that of motes of dust in a sunbeam by Lucretius (ii, 114-120) may suggest it to us, yet the origin and course of the metaphor is not easy to trace.

It is not mentioned, for instance, in Tyndall's *Belfast Address* or Gregory's *Short History of Atomism*. Cicero's "fortuitous concourse of atoms" (*Nat. Deor.* i, 24, 66) is what everyone, as Kelvin and Boyle, knows and quotes. Cicero had been on the side of the angels in satirizing this Epicurean theory; the theologians would remember him for it, and in the early modern clash of religion and science quote it with approbation.

If determined to make out a case, I could say (truly enough) that *kineisthai*, like *moveri*, often means "to dance"; that Plato uses it in that sense in *Laws* 653 E, 656 A, 800 A; that in *Timaeus* 30 A, God found the visible universe dancing out of step ("kinoumenon plemmelos"; cf. Lucretius' early men, "extra numerum . . . membra moventis," v, 1401). For Plato uses this identical phrase indubitably of dancing in *Laws* 816 A. To be sure, this is a dance of chaos, rather than of atoms as such. Were I to go on, as if the meaning of dancing were established for the verb in cosmology, and cite Leucippus, say (as, Diels 345, 8), who applies the word to his atoms, the reader would balk. One might press, in Lucretius, *dissiliant* (ii, 87) and *resultant* (ii, 98), if determined to have dancing atoms. The chaotic motions of Democritus' atoms seem nearer a dance than Epicurus' parallel rain with occasional swerve; and the "whirl" of some of the physicists, as featured in Aristophanes' revue, might pass as a cyclic dance.

But the films of Lucretius perform dances, whether his atoms do or not. The aftermath of assiduous theatre-going comes in dreams and waking visions, he says, in which the *simulacra* move their supple forms, tossing their graceful arms alternately and repeating the rhythm with their feet. In fact, they are steeped in the Terpsichorean art, and flit around providing night-club entertainment for the habitués (iv, 768-793; 973-983). Even his iron-filings dance when the magnet is applied to the cup which holds them (vi, 1043-1046), if *exsultare* here bears that meaning, as it plainly does in the description of the dancing priests of Magna Mater in ii, 631.

Lucretius, as essentially religious and as a poet, was so far better than his creed, or at least inconsistent with it, that he was often betrayed into vitalistic vocabulary, as if he were Hans Driesch of Leipzig. His atoms are also seeds, or they hold conclaves, their swerves make possible the freedom of the will which he champions with noble fervor. Martha says that he rejoices in their successes and sorrows at their defeats, taking the same interest in them as does Homer in his heroes. Empedocles had even allowed his elements some love-life, vaguely anticipatory of Newton's "elective attractions" among atoms, or Darwin's "natural selection" if so applied. Lucretius describes their "trial marriages," after the suggestion of the late Judge Ben Lindsay (*coetus experiundo*, i, 1026); and he mentions their subsequent divorces (*disidia*).

But atomists in general, both ancient and modern, do not find their atoms jolly enough to dance. They fight instead. If

called upon to suggest an appropriate dance for them, I might recommend the indecorous one I watched in a theatre in London's West End during the first year of the War, in which the participants collided, in orthodox atomic fashion, but where they were best padded, to the accompaniment of certain ditties too foolish to be quoted even in this not too austere publication. It would be more seemly and classical to suggest a Pyrrhic dance. To stage an atomic dance would, in any case, require an enormous cast, which the relative paucity of classical students might preclude. The stage must be bare, to suggest a void. The cast might well be suspended by invisible wires of varying lengths, their colorless costumes equipped with surfaces so charged, positively and negatively, as to produce the proper attractions and repulsions—all very complicated and expensive. If it were done more reasonably on one level, there could be free atoms here and there outside a jostling *mélange* in the center. I suggest a revolving stage, also. Yet I forego, but wistfully, the secret ambition to be a dance director. Es wär' zu schön gewesen. Es hat nicht sollen sein.

Dancers may do "splits" now; but atoms could not then. (This is what is known as a sophistic transition.) Leucippus and Democritus had represented atoms as without parts. But, owing to criticism and refutation of this by Aristotle (so, Diels 345, 13), Epicurus allowed that they had parts which could not, however, be split off. This is like the molecules and atoms of my school days.

The principle of the conservation of matter was clearly stated by Lucretius: "Nothing can come into being except by the death of that which was before." This reminds me of the Button-Moulder in the Ibsen-Grieg saga, waiting for the stuff going to waste in Peer Gynt. "And the vessel that he made of clay," writes Jeremiah, "was marred in the hand of the potter; so he made it again another vessel." But, though the *res* could be thus broken up, not so the atom. Lucretius envisages catastrophic consequences of such splitting, anticipatory of present consternation over effects of the atomic bomb. These atoms, powerful in solid singleness, constitute a least thing in nature, whose dissolution would carry the threat that everything shall pass into annihilation before our eyes—a catastrophe which nature, reserving the seeds of things, forestalls. If atoms are to suffer and perish, as do objects composed of them, what in the crushing jaws of fate, he asks, will escape doom? All alike become then mortal.

Though Lucretius had his own descriptions of devices for *Schrecklichkeit* in war

("horribile humanis quod gentibus esset in armis"), he did not conceive of the use of atoms by men for purposes of war. But he pictured the atoms themselves as involved in eternal warfare. At the end we find, then, our dance. True to Holbein, it is the dance of death.



MODERN MILITARY ASPECTS OF HANNIBAL'S CROSSING OF THE RHONE

A Condensation of a Paper

By JOHN N. HRITZU

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ONE of the most amazing military achievements of the recent war against Germany was the crossing of the Rhine river by the Allied armies. The name of General Hodges, commander of the American First Army, will go down in history, associated with this crossing. Several other famous names are associated with famous river crossings in military annals, notably the name of Caesar with the Rubicon, Alexander's with the Hydaspes, Washington's with the Delaware, and Hannibal's with the Rhone.

Hannibal's crossing of the Rhone involved as much actual military genius as that magnificent crossing of the Rhine by the American general and his army—if not more. Hannibal encountered no fewer military difficulties than the American general. Like the American, Hannibal was traveling over foreign and hostile territory; he was creating allies by subjugation; he was advancing ever farther away from his home base of supplies in Spain, beyond the rough Pyrenees mountains; he had no convenient bridge over which to transport his huge army and the mobile force of thirty-seven elephants, the excellent ancient counterpart of the modern mechanical tank; he had to face the grim necessity of inflicting a frontal attack on an enemy that was firmly entrenched on the safe and fortified shore of a familiar river. Unlike the American general, however, Hannibal had no aerial support to serve him either as his intelligence eye or his military arm, to probe and dislodge the enemy. One important fact must be mentioned and borne in mind, when one speaks of Hannibal and his famous crossing of the Rhone river: that is the heterogeneous nature of the Punic army. In trying to overcome difficulties, a military general is somewhat relieved and encouraged, and the fulfillment of his mission rendered somewhat easier, by the fact of the community of interests and faith and patriotism that may exist among the soldiers of a national army. Hannibal enjoyed no such encour-

agement. His army was a professional army, which men joined for the purpose of realizing lucrative returns or of indulging their passion for things military. The continuance of the oath of allegiance of a professional army is controlled, in the main, by the vicissitudes of fortune. The dangers and the difficulties presenting themselves in the crossing of the Rhone could have been a very tempting occasion for desertion. The Rhone is no small river; it is very wide at places, and full and deep and swift from the melting snows in the mountains.

Like the American general, Hannibal arrived at the mighty river and dared a feat that seemed practically impossible, the transporting of a huge army without the aid of bridges. The genius of Hannibal quickly devised a plan, and in two days enough boats had been procured and collected from the natives, and sufficient rafts and smaller craft and canoes had been fashioned from felled trees, for an attempted crossing. The transportation of men and matériel across the Rhone was relatively easy in comparison to the great problem of ferrying across the elephants.

According to the historian Livy (xxi, 28), there were several ways of transporting the elephants. Livy singles out two, however, and he especially admires the plan whereby the monstrous animals were transported by the ingenious system of floating rafts—probably the ancient counterpart of the modern pontoon bridge. A raft two hundred feet long and fifty feet wide extended out into the river from the shore, and was secured firmly by many strong cables, several feet upstream, to prevent it from being carried downstream by the swift current of the Rhone. Another raft, also fifty feet wide, but only a hundred feet long, was attached to the table raft, in the manner of a bridge, and was constructed in such a way as to render it floatable. Both of these rafts were cleverly camouflaged with earth for the purpose of deceiving the elephants and making the enticement of the animals onto the raft easier. Livy does not specify the number of elephants that were transported at each ferrying; he merely states that the female elephants were led first upon the rafts, serving, apparently, as decoys for the male beasts. When the raft was loaded, it was cut loose from the stable anchorage, and was convoyed across by swift sailing vessels. This process was continued until the thirty-seven elephants were ferried across. The task was extremely tedious, so it seems, when we take into consideration the unruly nature of a frightened elephant. It is supposed that it required about three days to transport the entire group of elephants. According to some scholars, the

small floatable raft carried no more than three elephants at each crossing, and the raft was held from drifting too far downstream by three small boats, two guiding from upstream and one tugging from the front.

Hannibal had at least fifty thousand foot and nine thousand horsemen in his army when he arrived at the Rhone in the early fall of 218 B. C. These numbers constitute a large army, especially in the ancient days of warfare, when the army moved, in the main, on its feet. Yet within nine days after reaching the Rhone, this is what Hannibal had actually accomplished: He had fully completed all preparations to float his army across the river; he had sent a detachment of cavalry under his lieutenant Hanno twenty-five miles upstream to make a crossing over to the east bank of the Rhone and outflank the enemy; he had ferried across the river his entire army of men, in view of the enemy; and he had transported on rafts his entire group of thirty-seven elephants. The mere enumeration of these feats is sufficient to arouse the highest degree of admiration and respect for his military genius.

Hannibal was extremely modern in the employment of military tactics and technique at the Rhone. Modern military ideas are not entirely new; they are often nothing more than modifications of and enlargements upon ancient ideas. When Hannibal had sent Hanno and his men upstream to encircle the enemy from the rear, he was laying the firm foundation for the modern successful military maneuver of the pincers and flanking operations. Hannibal would never have succeeded so admirably in crossing the Rhone had not Hanno outflanked and attacked the Gauls from the rear. Hanno's forces represented one jaw of the great pincers, Hannibal's the other. When the two shut tight, rout and annihilation of the enemy were the consequences. Hannibal realized the difficulty of carrying the attack from the river against an enemy that was firmly entrenched on the opposite bank. Out of this realization there was born the ancient prototype of the modern amphibious operation. In order to preserve equality of opportunity in battle, Hannibal devised a plan whereby his men would not be handicapped upon disembarkation, by the absence of some battle formation or readiness for battle. Consequently, the horses that were transported in boats were fully saddled, and their riders were fully equipped, ready to ride the horses into battle just as soon as the boats should touch the east bank of the Rhone. Like the amphibian tanks of the modern army, as they rolled forth from the landing craft boats, these fully equipped cavalry-

men lost no time in striking at the enemy, as they splashed through the shallow waters and exploited the initial blows struck at the enemy.

It is truly remarkable that Hannibal's genius should have created the ancient prototype of the modern so-called miracle of the military world, the movable and floatable harbor, by means of which the Allies were able to control the current and the ebb and flow of the sea, and dock their large and especially their small craft safely, even in rough seas, on the shores of France, during the now memorable D-day invasion of Europe. The current of the Rhone is very swift in places, and against such a current the smaller craft of Hannibal would have to labor strenuously and probably in vain, trying to make a direct landing. Hannibal realized the seriousness of this problem only too well; he knew that the current of the Rhone would have to be checked in some way, if a crossing were to be made possible. Hannibal solved the difficulty by sending his larger boats upstream some distance, and having them form a continuous and solid wall across the river, against the current—serving, therefore, the same purpose that the concrete walls and line of ships and sunken cargoes served in the floatable harbor created by Allied engineering genius. Hannibal's plan, like that of the Allied strategy, worked so effectively that the smaller craft were able to carry the large Carthaginian army over to the opposite bank in relatively quiet waters.

Hannibal's campaign into Italy, by way of modern France, covers so closely the territory reported on in some of our own war communiques that, *mutatis mutandis*, Livy's account seems almost up to date. We are made to realize that there is not much that is new in modern military strategy, after we have read Livy's account of Hannibal's maneuvers, the amphibious attack, the flanking and pincers movement, the floating bridge, the manufactured harbor, the blitz attack. In teaching Livy and the history of the Punic wars, the teacher has always, even in the past, had the golden opportunity of impressing upon the minds of the students the everlasting freshness and truth and universality of classical literature; now he has it more than ever. History, after all, so it seems, does repeat itself, in more ways than one.

BOOK NOTES

General Education in a Free Society:
Report of the Harvard Committee.
Cambridge: Harvard University Press,
1945. \$2.00.

This document is the product of a twelve-man committee of Harvard professors who during a period of two years devoted themselves to a study of the "vast field of American education in quest of a concept of general education which would have validity for the free society which we cherish" (page vii). The result is a major contribution to clear thinking in the entire field of elementary, secondary, and higher education.

Only one of the six chapters (Chapter V) is specifically concerned with Harvard College. As every student of education knows, Harvard College has, since the days of President Eliot, been the leading exemplar of the elective system. At the present time there is virtually no prescription of courses. Even the one "prescribed" course (English A) is not required of those students who demonstrate proficiency in the use of English by direct examination. The only other prescription of content is a reading knowledge of a single foreign language, determined by an examination or an intermediate language course. Also, to qualify as a candidate for the A. B. degree, the student must pass three years of Latin or two years of Greek in school or obtain an equivalent knowledge of the classics by courses taken in college. Otherwise he receives the S. B. degree. The present language requirements will be continued under the proposed plan, as will the present "area" requirements. The new requirement recommended is that every candidate for the bachelor's degree shall take six-year courses in "general education," three of which are prescribed: one in the area of the humanities, a course which might be called "Great Texts in Literature"; one in the area of the social sciences which might be called "Western Thought and Institutions"; and a third in the area of mathematics and the natural sciences, but of a more general character than most courses now offered in that area. These three prescribed courses are designed to provide for all graduates of the College enough contact with the ideas and ideals of the Western World to assure at least a certain degree of unity in their thinking and beliefs. The three other general education courses required in these three areas are not specifically prescribed.

The College has adopted the *Report* in principle and will try out one or two general courses next year on an elective basis. It is expected that the whole plan will be put into operation for the freshmen entering in September, 1949.

It is obvious, however, that the graduates of Harvard College and of any other colleges which might adopt a similar plan would be only a little leaven of unity in a very big lump of diversity. And so the *Report* goes further and makes recommendations of a similar sort for the sec-

ondary schools (Chapter IV). These are: that the study of literature continue as the central humanistic study for all students through the four years of the secondary school (though possibly not as a full-time study each year); that some social studies be required in each of the four years; and that general science and general biology be required (preferably in the ninth and tenth grades respectively). As for mathematics, the authors of the *Report* say, with seeming reluctance, that "probably little more than half the pupils enrolled in the ninth grade can derive genuine profit from substantial instruction in algebra or can be expected to master demonstrative geometry" (page 162). Also they say, "When a student has reached his limit of tolerance in handling abstractions, his general education in mathematics must also come to an end" (page 164). But they also insist that "those who have the requisite ability should certainly receive such instruction" (page 162). In a similar way the authors of the *Report* insist upon the high value of the study of foreign languages in the general education of the abler and more industrious. Teachers of any foreign language, and especially teachers of Latin, should read pages 120-127. They would find some comfort, and a great deal of stimulation to clear thinking about their job.

—W. L. C.

Hercules, My Shipmate. By Robert Graves. New York: Creative Age Press, Inc., 1945. Pp. x + 464. \$3.00.

This reviewer heartily recommends *Hercules, My Shipmate*, by the author of *I, Claudius*, for the "must read" list of all teachers of the classics and of mythology; it is, however, somewhat too lusty for adolescent consumption. It is the story of the Argonautic Expedition—but it is more than that. It is a "rationalization" of most of the Greek myths—a highly plausible presentation of what must have been the actual facts from which many of the mythological tales of the Greeks arose. Especially noteworthy is the treatment of the "fraternities" of "horse men," "goat men," "ant men" "fish nymphs," etc., with their totemistic rituals and dances, which seem to have given rise to tales of Centaurs, Satyrs, Myrmidons, and Nereids. (Surprisingly, the author displays a keen comprehension of the nature of the aboriginal dances of the Mediterranean peoples.) Arresting also is the portrayal of the great religious revolution whereby the powerful Mother Goddess of the Aegean world was supplanted by the Olympians of the Greeks, with the accompanying shift from matriarchal to patriarchal economy. Primitive Greece is depicted in all its barbaric savagery—a condition which may shock the reader who has not kept abreast of the

findings of modern archaeologists and students of Greek religion, and whose concept of Greece is based on classical literature alone. The most colorful character is Hercules, although he, of course, is absent from the scene during the greater part of the voyage, and during the actual stealing of the fleece. The "rationalization" of his famous labors is a most interesting incidental feature of the book. Classicists will find the Historical Appendix, with its chart of the genealogy of the Aeolians, much to their liking. All readers will find the several maps helpful.

—L. B. L.

Márgenes y Estampa de Tito Livio. By Alberto Freixas. Buenos Aires: Talleres Gráficos A. Plantié & Cia., 1941. Pp. 315.

In these days when much stress is laid upon our relations as a nation with the states of South America, and when Spanish seems once again to be the most popular foreign language in the curriculum, it may be useful occasionally to remind students that the culture of our southern neighbors is, after all, more Latin than it is American, and that the study of Latin has played a major role in the development of their educational philosophy.

The book under review is a proof of the continued interest in classical studies displayed, in this case, in Argentina. The author, Professor Freixas, had written, among others, studies on Fronto, Euripides, and Thucydides before he turned his attention to this "Essay on the Thinking of Titus Livius," to attempt a translation of the sub-title. An amiable little study, without much pretence to scholarship, it is interesting mainly as a collection of "those passages . . . which seem to contain something of the personality of the author. . . ." (17).

Professor Freixas has established various categories among which to apportion his selections: history, sources, Rome, national characteristics, Livy's credulity, prodigies, sacrifices, character sketches, etc. Under each of these headings, after a brief introductory section, he gives, in simple juxtaposition, a free version of the pertinent passages, interspersed with an occasional reproduction of the Latin (not always accurate—the proofreading, at least for the Latin, is quite careless). The book closes with a summarizing chapter on the character of Livy as it emerges from his work. Although nothing new results from this study, it is a useful, if somewhat dry and not always coherent, compilation.

For students of both Latin and Spanish a comparison of Livy's original with Professor Freixas' free renditions might be a profitable and interesting project.

—K. G.

Soldiers in Ancient Days. By Dorothy Kent Hill. Baltimore: The Walters Art Gallery, 1946. Pp. 8. 15c plus postage.

Continuing the series of popular booklets now being published by the Walters Art Gallery, Dr. Hill presents herewith an interesting and very beautiful little pamphlet on soldiers and armor among the Greeks, Etruscans, and Romans. Her commentary answers such frequently-posed questions as "Why are so many battle scenes represented in ancient art as single combats?" "Why are ancient soldiers usually represented as almost or completely nude, whereas in real life they fought fully clad?" It treats of types of weapons, helmets, and shields; of heraldic emblems on shields; of the "sacred importance" of arms in ancient times. The booklet is illustrated with eleven fine photographs of objects in the Walters Art Gallery. It would form a valuable (and very inexpensive) addition to any classical teacher's collection of "enrichment" materials.

—L. B. L.

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